



AUTHENTIC TRANSCRIPTIONS
WITH NOTES AND TABLATURE

NIRVANA

IN UTERO



NIRVANA

IN UTERO

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Serve The Servants

**Words and Music by
Kurt Cobain**

Tune down 1/2 step:

① = E♭ ② = B♭
③ = G♭ ④ = D♭
⑤ = A♭ ⑥ = E♭

Intro

Moderate Rock ♩ = 118

(Drumstick cue)

E9(add13)

(Drumstick cue)

E9(add13)

Gtr. 1

stg. noise

let ring ----

Gtr. 2

N.C.(B7)

Rhy. Fig. 1

Gtrs. 1 & 2

(E7)

F#

E/F#

P.M.

P.M.

(end Rhy. Fig. 1)

E5

N.C.(B7)

(E7)

F#

E/F#

E5

P.M.

P.M.

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Verse
N.C.(B7)

(E7)

F#

E/F#

1. Teen - age angst _ has paid off well. _ Now I'm bored _ and old. _

E5

N.C.(B7)

(E7)

Self - ap - point - ed judg - es judge

F#

E/F#

E5

N.C.(B7)

more than they _ have sold. _ If she floats _ then she _

(E7)

F#

E/F#

E5

_ is not _ a witch like we had thought. _

N.C.(B7) (E7) F# E/F#

A down pay - ment on an - oth - er one at Sa - lem's lot.

P.M. P.M.

E5 Chorus A5 C#

Serve the serv - ants, oh no.

Rhy. Fig. 2

P.M.

A5 Asus2 C# A5 Asus2

Serve the serv - ants, oh no. Serve the serv -

C# A5 Asus2 C#

ants, oh no. Serve the serv - ants. That leg -

(end Rhy. Fig. 2) Rhy. Fig. 3

F#5 C

end - ar - y di - vorce _____ is such _____ a bore. _____

(end Rhy. Fig. 3)

N.C.

Gtr. 1

don't pick

don't pick

Gtr. 2

Verse

N.C.(B7) (E7) F# E/F#

2. As my bones _ grew, they did hurt. _____ They hurt real - ly bad. _

Gtrs. 1 & 2

E5 N.C.(B7) (E7)

I tried _ hard _ to have _ a fath - er, but in -

P.M.

F# E/F# E5 N.C.(B7)

stead I had _ a Dad. _ I just want _ you to _

(E7) F# E/F# E5

_ know that _ I don't hate you _ an - y - more. _

P.M. P.M.

N.C.(B7) (E7) F# E/F#

There is noth - ing I _ could say _ that I have - n't thought _ be - fore. _

P.M.

Chorus

E5 A5 Asus2 C#

Serve the serv - ants, oh no.

A5 Asus2 C# A5 Asus2

Serve the serv - ants, oh no. Serve the serv -

C# A5 Asus2 C#

ants, oh no. Serve the serv - ants. That leg -

F#5 C

end - ar - y di - vorce is such a

The musical score for 'The Girl on the Train' is presented in a three-staff format. The top staff is in treble clef with a key signature of three sharps (F#, C#, G#). The bottom two staves are in bass clef. The score is divided into four measures, each with a chord symbol above it: F# (first measure), E/F# (second measure), E5 (third measure), and N.C.(B7) (fourth measure). The first measure contains a melodic line in the treble staff and a bass line in the bottom staff with notes 5, 7, 7, 7. The second measure has a melodic line in the treble staff and a bass line with notes 7, 7. The third measure features a melodic line in the treble staff and a bass line with notes 7, 7. The fourth measure shows a melodic line in the treble staff and a bass line with notes 4, 6, 4, 6, 6, 7, 8, 6, 7. The score includes various musical notations such as slurs, ties, and dynamic markings like 'full'.

(E7) F# E/F# E5

The first system of the musical score for 'The Sound of Silence' by Simon & Garfunkel. It features a treble clef and a key signature of three sharps (F#, C#, G#). The melody is written on a single staff. Above the staff, the chords (E7), F#, E/F#, and E5 are indicated. Below the staff, the fingerings for the left hand are shown on a five-line staff. The first measure of the left hand has fingerings 7, 9, 9, 9, 9, 7, 6, 6. The second measure has 6, 7, 7, 6, 7, 6, 7, 6, 7. The third measure has 7, 6, 6, 4, 4, 4, 4, 2, 2, 2, 2, 0. The final measure has a circled 0.

Chorus

A5 Asus2 C# A5 Asus2

w/Rhy. Fig. 2 (Gtr. 1, 2 times) Play 6 times w/Rhy. Fig. 3 (Gtr. 1)

(—) Serve the serv - ants, _____ oh no. _____ Serve the serv -

1/2

0

2 2 2 2 2 2 2 2

0 0 0 0 0 0 0 0

Free time
*N.C.

bore.

Gtr. 1

w/slight feedback

don't pick

Gtr. 2

rake

rake

5 5 4 12 12 11 14 13

9 2 0 3 0 3 0 3 12 12 0 3 12 11 0

*Bass plays F#.

Harm.

Harm.

w/slight feedback

10 10 9 12 11 10 10 (10) 9 12

Harm.

Harm.

14 13 12 11 10 7 7 12 10 11 12 1/2

0 0 0 0 0 0 0 0 0 0 0 0 0

(Scrape low stgs. against fretboard)

P.H. (15ma)

P.H. hold bend

1/2 1/2

(12) 12 12 12 12 12 12 12 (12) (12) (12) (12)

Scentless Apprentice

Words and Music by Kurt Cobain,
Krist Novoselic and Dave Grohl

Tune down:

- ① = E♭ ② = B♭
③ = G♭ ④ = D♭
⑤ = A♭ ⑥ = D♭

Intro

Moderately Slow ♩ = 84

N.C. (Drums) Gtr. 1

f w/distortion & Rotovibe

* (F♯) (D)(F♯) (D)(F♯) (D)(F♯) (D)

Gtrs. 1 & 2

T
A
B

0 0 0 0 1 1 1 1 2 2 2 2 3 3
0 0 0 0 0 0 0 0 0 0 0 0 0 0
0 2 2 2 0 0 0 0 0 0 0 0 0 0

* Chord names in parentheses implied by bass line.

(F♯) (D)(F♯) (D)(F♯) (D)(F♯) (D)(F♯) (D)(F♯) (D)(F♯) (D)

0 0 0 0 1 1 1 1 2 2 2 2 3 3
0 0 0 0 0 0 0 0 0 0 0 0 0 0
0 0 0 0 0 0 0 0 0 0 0 0 0 0

(F♯) (D)(F♯) (D)(F♯) (D)(F♯) F♯5 D5 F♯5 D5 F♯5 D5 F♯5 D5

0 0 0 0 1 1 1 1 2 2 2 2 3 3
0 0 0 0 0 0 0 0 0 0 0 0 0 0
4 4 0 4 0 4 4 4 4 0 4 0

F♯5 D5 F♯5 D5 F♯5 D5 F♯5 D5 F♯5 D5 F♯5 D5 F♯5 D5

4 4 0 4 0 4 4 4 4 0 4 0 4 4 0 4 0 4 0 4 0 4 0 4 0

Verse
N.C.(F#)

F#5 D5 F#5 D5 F#5 D5 F#5 D5

1. Like most ba - bies smell _ like but - ter,

Rhy. Fig. 1

1/4 grad. bend 1/2 3/4

F#5 D5 F#5 D5 F#5 D5 F#5 D5 N.C.(F#)

his smell smelled like _ no oth - er.

1/4 grad. bend 1/2 3/4

F#5 D5 F#5 D5 F#5 D5 F#5 D5 N.C.(F#)

He was born _ scent - less and sense - less.

1/4 grad. bend 1/2 3/4

F#5 D5 F#5 D5 F#5 D5 F#5 D5 N.C.(F#)

He was born _ a scent - less ap - pren - tice.

1/4 grad. bend 1/2 3/4

Pre-chorus

F#5 D5 F#5 D5 F#5 D5 F#5 N.C.(F) (E) (D) (F) (E) (D)

(end Rhy. Fig. 1) Rhy. Fig. 2

4 4 0 4 0 4 4 4 4 0 4 3 3 3 3 3 5 5 5 5 5 5 7 7 7 7 7 7 7 8 8 8 8 8 8

Go _____

(end Rhy. Fig. 2)

1/2 hold bend

0 10 10 10 10 10 10 10 10 12 12 12 12 15 15 15 15 12 12 12 12 12 12 12 12 12 12 12 12 12

Chorus
N.C.(F♯) (D)(F♯) (D)(F♯) (D)(F♯) (D)(F♯) (D)(F♯) (D)(F♯) (D)(F♯) (D)

The musical score consists of three staves. The top staff is a vocal line in G major (one sharp) with a key signature of one sharp (F#). It features a long, sustained note on the first staff, followed by a series of notes with 'x' marks above them, indicating a specific articulation or performance technique. The lyrics 'a-way, get a-way,' are written below the staff. The middle staff is a rhythmic accompaniment labeled 'Rhy. Fig. 3', featuring a series of eighth notes with a key signature of one sharp. The bottom staff is a rhythmic accompaniment consisting of two rows of numbers, likely representing a drum or percussion part. The first row contains the numbers 0, 0, 0, 0, 1, 1, 1, 1, 2, 2, 2, 2, 3, 3, and the second row contains 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0. The numbers are arranged in a way that suggests a specific rhythmic pattern.

(F#) (D)(F#) (D)(F#) (D)(F#) (D) (F#) (D)(F#) (D)(F#) (D)(F#)

get a - way! _____

(end Rhy. Fig. 3)

0 0 0 0 1 1 1 1 2 2 2 2 3 3 / 0 0 0 0 1 1 1 1 2 2 2 2 3 0 0

0 0

F#5 D5 F#5 D5 F#5 D5 F#5 D5 F#5 D5 F#5 D5 F#5 D5 F#5 D5 F#5 D5

Verse
N.C.(F#)

w/Rhy. Fig. 1

F#5 D5F#5D5 F#5 D5F#5 D5

2. Ev - 'ry wet nurse re - fused to feed him. E -

N.C.(F#)

F#5 D5F#5D5 F#5 D5 F#5 D5

lec - tro - lytes smell like se - men. I

N.C.(F#)

F#5 D5F#5D5 F#5 D5 F#5 D5

prom - ise not to sell your per - fumed se - crets. There are

N.C.(F#)

F#5 D5F#5D5 F#5 D5 F#5

count - less form - u - las for press - ing flow - ers.

Pre-chorus

N.C.(F)

(E)

(D)

(F)

(E)

(D)

(F)

(E)

(D)

w/Rhy. Fig. 2

Chorus

N.C.(F#)

Gtr. 1; w/Rhy. Fig. 3

(F)

(D)

(F#)

(D)

(F#)

(D)

(F#)

(D)

Go a - way,

(F#)

(D)(F#)

(D)(F#)

(D)(F#)

(D)(F#)

(D)(F#)

(D)(F#)

(D)(F#)

(D)(F#)

(D)(F#)

(D)(F#)

(D)(F#)

(D)

go a - way, get a - way!

Guitar Solo

(F#) (D) (F#) (D)(F#) (D)(F#) N.C.(F#) (D)(F#)(D)(F#) (D) (F#) (D)(F#) (D)(F#) (D)(F#) (D) (F#) (D)

17

Verse

N.C.(F#)

w/Rhy. Fig. 1

lie in the soil _ and fer - til - ize mush - rooms. _ Leak _

F#5 D5 F#5 D5 F#5 D5 F#5 D5

N.C.(F#)

in' out gas _ fumes (are) made _ in - to per - fume. _

F#5 D5 F#5 D5 F#5 D5 F#5 D5

N.C.(F#)

You can't fire me, 'cause I quit. _

F#5 D5 F#5 D5 F#5 D5 F#5 D5

N.C.(F#)

Throw me in the fire (and) I won't _ throw a fit. _

F#5 D5 F#5 D5 F#5 D5 F#5 D5

Pre-chorus

N.C.(F)

w/Rhy. Fig. 2

(E) (D) (F) (E) (D)

(F) (E) (D) (F)

Hey! _

Chorus

N.C.(F#)

(D)(F#) (D) (F#) (D) (F#) (D) (F#) (D) (F#) (D) (F#) (D)

w/Rhy. Fig. 3 (Play 1st 2 bars 3 times)

Go a - way! _ Go a - way! _

(F#) (D)(F#) (D)(F#) (D) (F#) (D) (F#) (D) (F#) (D) (F#) (D)

Go a - way! _ Go a - way! _

(F \sharp) (D)(F \sharp) (D) (F \sharp) (D) (F \sharp) (D) (F \sharp) (D) (F \sharp) (D) (F \sharp) (D)

Go a - way! Go a - way!

(F \sharp) (D) (F \sharp) (D) (F \sharp) (D)(F \sharp) (D) (F \sharp) (D) (F \sharp) (D)(F \sharp) (D)(F \sharp) (D) (F \sharp)

Go a - way!

Gtrs. 1 & 2

0 0 0 0 1 1 1 1 2 2 2 2 3 3 0 0 0 0 0 0 1 1 1 1 2 2 2 2 3 3 0 0

Free time F \sharp 5 N.C.

Gtr. 1

pick sl.

Gtr. 2

Fdbk.

*Harm. (15ma)

Fdbk. (8va)

Fdbk.

*Harm.

Fdbk.

pitch: C

*Sound harm. when releasing chord.

Heart - Shaped Box

Words and Music by Kurt Cobain

Tune down:

- ① = E \flat ② = B \flat
 ③ = G \flat ④ = D \flat
 ⑤ = A \flat ⑥ = D \flat

Intro

Moderately $\text{♩} = 100$

A5 F5 D5 A5 F5 D7

Gtr. 1

mp let ring
clean tone

Gtr. 2

mp let ring
clean tone

Verse

A F5 D5 A F5 D7

1.,3. She __ eyes me like __ a pis - ces when __ I __ am weak. __

* Substitute cue notes during Verse 3.

A F5 D5 A F5 D7

I've been locked in - side__ your heart - shaped box __ for __ weeks. _

A F5 D5 A F5 D7

I was drawn in - to __ your mag - net tar __ pit __ trap. _

A F5 D5 A F5 D7

I wish I could eat ___ your can - cer when ___ you ___ turn black. ___

f w/distortion

f w/distortion

Chorus

A5 F5 D7 A5 F5

Hey! Wait! I've got a new com - plaint. For - ev - er in debt _

Rhy. Fig. 1

Rhy. Fig. 1A

D7 A5 F5 D7

— to your price - less ad - vice. — Hate! Haight! I've got a new com - plaint.

A5 F5 D7 A5

For - ev - er in debt — to your price - less ad - vice. — Hey! Wait!

D7 A5 F5 D7

I've got a new com - plaint. For - ev - er in debt — to your price - less ad - vice. —

F5 D5 To Coda \oplus

your ad - vice. ____

1/2 hold bend

1/4 1/2 hold bend

F5 D7 Verse A F5

(end Rhy. Fig. 1) 2. Meat - eat - ing or -

mp clean tone

(end Rhy. Fig. 1A)

mp clean tone

D5 A F5 D7

chids for - give no ____ one ____ just yet. ____

A F5 D5 A F5

Cut my - self on an - gels hair and ba - by's breath.

D7 A F5 D5

Brok - en hy - men of your high - ness, I'm

A F5 D7 A F5

left black. Throw down your um - bil -

D5 A F5 D7

i - cal noose_ so I can climb_ right back. _

f w/distortion

f w/distortion

Chorus

A5 F5 D7 A5 F5
w/Rhy. Figs. 1 & 1A

Hey! Wait! I've got a new com - plaint. For - ev - er in debt_

_ to your price - less ad - vice. _ Hate! Haight! I've got a new com - plaint.

For - ev - er in debt_ to your price - less ad - vice. _ Hey! Wait!

I've got a new com - plaint. For - ev - er in debt_ to your price - less ad - vice, _

_ your ad - vice. _

Guitar Solo

Gtr. 1

* A F D A F

w/distortion & Rotovibe

full 1/2 1/2 1/2 full

* Chords implied by bass (next 8 bars).

D A F D A F D

D.S. $\frac{8}{8}$ al Coda

distortion off Rotovibe off

Coda

1. 2.

D5

Your ad - vice. _

1/2 hold bend

1/2 hold bend

3.

N.C.(D7)

poco rit. let ring

Fdbk. (15ma)

Fdbk.

Fdbk.

pitches: F# C

w/slight feedback

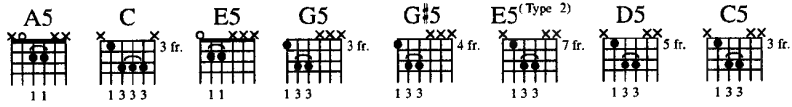
pick scrape

Rape Me

Words and Music by Kurt Cobain

Tune down 1/2 step:

- ① = E \flat ② = B \flat
 ③ = G \flat ④ = D \flat
 ⑤ = A \flat ⑥ = E \flat



Intro

Moderate Rock $\text{♩} = 112$

Gr. 1

mf clean tone

A C E5 G

A C E5 G

Verse

A C Esus4 Gsus4 A C

1. Rape me. Rape me, my friend.

mp

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Esus4 G A C Esus4 G

Rape me.

A C

Rape me a - gain.

Gr. 2

6 3fr. G 3 open G

f w/distortion

Chorus

A5 C E5 G5 6 open E

I'm not the on - ly one. (I.)

Rhy. Fig. 1

A5 C E5 6 open E G5 6 open E G5 6 open E

I'm not the on - ly one. (I.)

A5 C E5 G5 A ⑤ open
E ⑥

I'm not the on - ly one. I,

A5 C E5 ⑥ open E G5 ⑥ open G5 G#5

I'm not the on - ly one. (end Rhy. Fig. 1)

Verse
A5 C E5 G

2. Hate me.

* Gtrs. 1 & 2

* Gtr. 2 w/clean tone.

A5 C E5 G

Do it and do it a - gain.

A5 C E5 G

Waste me.

A5 C E5 (6)open E G5 G#5

Taste me, my friend.

Gtr. 2 w/distortion

Gtr. 1

Chorus

A5 C D (4) A (5) open E5 G5 (6)4 fr. G#

w/Rhy. Fig. 1

I'm not the on - ly one. (I.)

A5 C D (4) A (5) open E5 (6)open E (5)7fr. 5fr. 3fr. 2fr. B A G F#

I'm not the on - ly one. (I.)

A5 C D (4) A (5) open E5 G5 (6)open E

I'm not the on - ly one. (I.)

(5)open (4)2 fr. (3)2fr. A E A C (6)open E E5 type 2 B E5 type 2 D5 C5 A

I'm not the on - ly one.

Bridge

C#5

A5

N.C.

C#5

My fav - 'rite in - side source. _____ I'll kiss your o - pen sores. _

Gtrs. 1 & 2

A5

N.C.

C#5

A5

N.C.

Ap - pre - ci - ate your con - cern. _____

C#

A5

N.C.

F5

You'll al - ways stink and burn. _____

G5

E5

(Gtr. 2 out)

let ring - - - - -

Verse

A C E5 G

3. Rape me. _____

Gr. 1

mf

A C E5 G

Rape me, _____ my friend. _____

A C E5 G

Rape me. _____

A C

Rape me _____ a - gain. _____

Gr. 2

⑥ open E 21 fr. C $\frac{1}{2}$

D ④ open A ⑤ open

A5

A5

A5

A5

A.

Free time

** hand slides w/stg. noise

Frances Farmer Will Have Her Revenge On Seattle

Words and Music by Kurt Cobain

Tune down 1/2 step:

- ① = E \flat ② = B \flat
 ③ = G \flat ④ = D \flat
 ⑤ = A \flat ⑥ = E \flat

Intro

Moderately $\text{♩} = 114$

Gr. 2 G \sharp 5 E5 G5 E5 G5

mp clean tone

Gr. 1

mp P.M. semi - clean tone

G \sharp 5 E5 G5 E5 G5

B5 F \sharp 5 G5

f w/distortion

f w/distortion

Verse

G#5

E5

G5

E5

G5

1. It's so re - liev - ing to know that you're leav - ing (as) soon as you _

mp

P.M. clean tone

Rhy. Fig. 1

mp

P.M. clean tone

P.M. clean tone

B5

F#5

G5

G#5

get paid.

It's so re - lax -

f

w/distortion

mp

P.M. clean tone

f

w/distortion

P.M. clean tone

E5

G5

E5

G5

B5

ing to hear that you're ask - ing where - ev - er you get your way.

f

w/distortion

P.M. clean tone

f

w/distortion

E5 F#5 G5 G#5 E5 G5

It's so sooth - ing to know that you'll sue _

Harm. (15ma) Harm. (15ma) Harm. (15ma)

P.M. rake P.M. rake P.M. P.M.

Harm. Harm. Harm.

rake rake

P.M.

E5 G5 B5 C5

me, (this is) start - ing to sound the same. _

Harm. (15ma)

Harm.

(end Rhy. Fig. 1)

P.M.

Chorus
C#5 E5 D5 B5

I miss the com - fort in be - ing sad. _

Rhy. Fig. 2
Gtrs. 1 & 2

C5 C#5 E5 D5 B5

I miss the com - fort in be - ing sad.

C5 C#5 E5

I miss the com -

D5 B5 Bb5 A Bb

fort in be - ing sad.

B Bb A G F#5 G5

(end Rhy. Fig. 2)

P.M. P.M.

Verse

G#5

w/Rhy. Fig. 1

E5

G5

E5

G5

2. In her false wit - ness, we hope you're still with ___ us to see if they float _

Gtr. 2

mp

P.M. clean tone

B5

F#5

G5

G#5

___ or drown. _____

Our fav - 'rite pa -

f

w/distortion

mp

P.M. clean tone

E5

G5

E5

G5

B5

tient, (a) dis - play of pa - tience, di - sease cov - ered Pu - get Sound. _____

f

w/distortion

F#5

G5

G#5

E5

G5

She'll come back as fire _____ to burn all the li -

mp

P.M. clean tone

E5 G5 B5 C5

ars, leave a blan - ket of ash ____ on the ground. _____

P.M. --- P.M. *f* w/distortion

Chorus

C#5 E5 D5 B5 C5

w/Rhy.Fig.2 (1st 15 bars only)

I miss the com - fort in be - ing sad. _____

C#5 E5 D5 B5 C5

I miss the com - fort in be - ing sad. _____

C#5 E5 D5 B5 Bb5

I miss the com - fort in be - ing sad. _____

A Bb B Bb A G

Interlude

F#5 N.C. A.H. --- Gtr. 2 E G#5 E

Harm. (8va) (8va)

* Gtr. 3 -----

Harm. A.H. ---

* Backwards gtr. arr. forward.

G#5 E C#5 C#5/D N.C.

G#5 E G#5 E G#5 E

C#5 C#5/D N.C. G#5 E

G#5 E G#5 E

C#5 C#5/D N.C. B Bb5

A G F#5 G5

Gtrs. 1 & 2

Verse

G#5

w/Rhy. Fig. 2

E5

G5

E5

G5

3. It's so re - liev - ing to know that you're leav - ing (as) soon as you _

Gtr. 2

mp P.M. clean tone

P.M.

P.M.

P.M.

B5

F#5

G5

G#5

get paid. It's so re - lax -

f w/distortion

mp P.M. clean tone

P.M.

P.M.

E5

G5

E5

G5

B5

ing to know that you're ask - ing where - ev - er you get your way.

P.M.

P.M.

P.M.

P.M.

f w/distortion

F#5

G5

G#5

E5

G5

It's so sooth - ing to know that you'll sue

mp P.M. clean tone

P.M.

P.M.

P.M.

E5 G5 B5 C5

me, (this is) start - ing to sound the same.

P.M. P.M. *f* w/distortion

Chorus

C#5
w/Rhy. Fig. 2

E5 D5 B5 C5

I miss the com - fort in be - ing sad.

C#5 E5 D5 B5 C5

I miss the com - fort in be - ing sad.

C#5 E5 D5 B5 Bb5 A Bb

I miss the com - fort in be - ing sad.

B Bb A G F#5 G5

Gtr. 2

* A.H. Fdbk.

Gtr. 1

pick scrape

* A.H. refers to ⑥ 19 fr. only.

Dumb

Words and Music by Kurt Cobain

Tune down 1/2 step:

- ① = E \flat ② = B \flat
 ③ = G \flat ④ = D \flat
 ⑤ = A \flat ⑥ = E \flat

Moderately $\text{♩} = 114$

Verse
Esus4

A Gsus4 C

1. I'm not like them, _____ but I can pre - tend. _____

Gr. 1

mp P.M. _____ P.M. _____ P.M. _____
 very clean sound

T
A
B

Esus4 A Gsus4 C Esus4 A

_____ The sun is gone, _____ but I have a light. _____ The day is done, _____

P.M. _____ P.M. _____ P.M. _____ P.M. _____ P.M. _____

Gsus4 C Esus4 A Gsus4 C

_____ but I'm hav - in' fun. _____ I think I'm dumb _____ or may - be just _____

P.M. _____ P.M. _____ P.M. _____

* Gr. 2

* Cello arr. for gr.

Esus4

The musical score is presented in three systems. The first system shows the vocal melody in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics "Think I'm just ___ hap - py." are written below the notes. The second system continues the vocal melody. The third system shows the guitar accompaniment in treble clef, featuring a complex rhythmic pattern with many beamed sixteenth notes. Below the guitar staff is a bass line with a 12-string fretboard diagram showing fingerings for the left hand (5, 7, 7, 7, 7, 5, 7, 10, 9, 7, 5, 7, 5).

[illegible]

Gsus4 C Esus4 A Gsus4 C

but I have some glue. Help me in - hale and mend it with you.

Gr. 1

P.M. P.M. P.M. P.M.

Esus4 A Gsus4 C Esus4 A G C

We'll float a - round (and) hang out on clouds, then we'll come down have a hang -

P.M. P.M. P.M. P.M.

Gr. 2

E5 G E5

o - ver. And have a hang - o - ver.

Gr. 2

Gr. 1

G E5 G

Have a hang - o - ver. Have a hang -

E5 G Bridge B

o - ver. Skin the sun, _____

C B C

_____ fall a - sleep, wish a - way, _____ (the) soul is cheap.

B C B

Les - son learned, _____ wish me luck. Soothe the burn, _____

9 9 9 9 10 10 9 9 14

4 4 4 4 4 4 5 5 5 5 5 4 4 4 4 4 4

2 2 2 2 2 2 3 3 3 3 3 2 2 2 2 2 2

Verse

C Esus4 A Gsus4 C

wake me up. _____ 3. I'm not like them, _____ but I can pre - tend. _____

(Gtr. 2 out)

(14) 14 12

P.M. P.M. P.M.

5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5

2 2 2 2 2 2 3 3 3 3 3 2 2 2 2 2 2

Esus4 A Gsus4 C Esus4 A

_____ The sun is gone, _____ but I have a light. _____ The day is done, _____

Gtr. 1

P.M. P.M. P.M. P.M. P.M.

2 2 2 2 2 2 5 5 5 5 5 5 5 5 5 5 5 5

2 2 2 2 2 2 3 3 3 3 3 2 2 2 2 2 2

Gsus4 C Esus4 A Gsus4 C

but I'm hav - in' fun. I think I'm dumb, may - be just

P.M. P.M. Gtr. 2

Chorus / Outro

E5 G E5

hap - py. I think I'm just hap - py.

Gtr. 2

Gtr. 1

G E5 G

I think I'm just hap - py. I think I'm just

E5 G E5 A5

hap - py. I think I'm dumb.

G C5 E5 A5 G5 C5

I think I'm dumb. I think I'm dumb. I think I'm dumb.

P.M.

E5 A5 G C5 E5 A5

I think I'm dumb. I think I'm dumb. I think I'm dumb.

G C5 E5 A5 G C5

I think I'm dumb. I think I'm dumb. I think I'm dumb.

E5 A5 G C5 E5

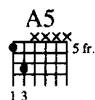
I think I'm dumb. I think I'm dumb.

Very Ape

Words and Music by
Kurt Cobain

Tune down 1/2 step:

- ① = E \flat ② = B \flat
③ = G \flat ④ = D \flat
⑤ = A \flat ⑥ = E \flat



Intro

Uptempo Rock ♩ = 156

Gr. 1

G5 A5 G5 B \flat 5 G5 A5 G5 B \flat 5 G5 A5 G5 B \flat G

Gr. 2

A G B \flat G A G5 B \flat 5 G5 A5 G5 B \flat 5 G5

Gr. 1

A5 G5 B \flat 5 G5 A5 G5 B \flat G

Verse

A G5 B \flat 5 G A G B \flat G A G5 B \flat 5 G5

1. I am bur-ied up to my neck in con-tra-dic-tion-

14 14 12 14 15 15 12 12 14 14 12 14 15 15 15 12 14 14 12 14 15 15 15 12

Rhy. Fig. 1

A5 G5 B \flat 5 G A G5 B \flat 5 G5 A5 G5 B \flat 5 G5

ar-y flies. I take pride as the king of il-lit-er-a-ture.

12 14 14 12 14 15 15 15 12 14 14 12 14 15 15 15 12 14 14 12 14 15 15 15 12

F5 C5 B5 G5 A5 G5 B \flat 5 G5

I'm ver - y ape _____ and ver - y nice. _____

12 12 12 12 12 12 10 10 10 9 9 9 7 7 7 14 14 14 12 14 15 15 12

(end Rhy. Fig. 1)

5 5 5 5 5 5 3 3 3 10 9 5 5 7 7 5 5 5 5 5 5 5 5

A5 G5 B \flat 5 G A G5 B \flat G5 A G5 B \flat G

14 14 12 14 15 15 12 14 14 12 14 15 15 12 14 14 12 14 15 15 12

0 0 0 7 6 7 6 7 4

7 7 5 8 8 5 7 7 5 8 8 5 7 7 5 8 8 5

Verse

A G5 B \flat 5 G A G5 B \flat 5 G5 A5 G5 B \flat 5 G5

w/Rhy. Fig. 1

2. If you ev - er need _____ an - y - thing, please don't hes - i - tate to ask _____

8va. _____

Gtr. 2

17 17 15 17 18 18 15 17 17 15 17 18 18 15 17 17 15 17 18 18 15

A5 G5 B♭5 G A G5 B♭5 G A G5 B♭5 G5

some- one else first. I'm too bus - y act - ing like I'm not na - ive.

8va

17 17 15 17 18 18 15 17 17 15 17 18 18 15 17 17 15 17 18

F5 C5 B5 G5 A5 G5 B♭5 G5

I've seen it all. I was here first.

loco

12 12 12 12 10 10 10 9 9 9 8 8 14 14 14 12 12 15 15 12

Rhy. Fig. 2 (Gtr. 1)

7 7 7 5 8 8 8 5 5 5 9 6 6 6 9

A5 G5 B♭5 G5 A5 G5 B♭5 G5 A5 G5 B♭5 G5

12 14 14 12 14 15 15 12 14 14 12 14 15 15 12 14 14 12 14 15 15 0

(end Rhy. Fig. 2)

7 7 7 5 8 8 8 5 5 5 9 6 6 6 9 7 7 7 5 8 8 8 5 5 5 9 6 6 6 9

A5

A5

G5

C5 Eb5

Rhy. Fig. 3

G5

F#5 G5 A5

C5 Eb5

G5

F#5 G5 A5

[illegible]

C5 E♭5 G5 F♯5 G5 A5 G5 B♭5 G5

in - to the dirt. (Gtr. 2 out)

A G5 B♭ G A G5 B♭5 G5 A5 G5 B♭ G

Gtr. 1

Verse
A G5 B♭5 G5 A5 G5 B♭5 G A G5 B♭5 G5

w/Rhy. Fig. 1

3. If you ev - er need _ an - y - thing, please don't hes - i - tate to ask _

A5 G5 B♭5 G5 A G5 B♭5 G5 A5 G5 B♭5 G5

some - one else first. _ I'm too bus - y act - ing like I'm not na - ive.

F5 C5 B5 G5 A5 w/Rhy. Fig. 2 G5 Bb5 G5

I've seen it all, _____ I was here first. _____

Gr. 2 8va

16 17 17 15 17 18 18 15

A5 8va G5 Bb5 G5 A5 G5 Bb5 G5 A5 G5 Bb5 G5

17 17 15 15 17 18 18 15 17 17 15 17 18 18 15 17 17 15 19 19 0 0

loco

Chorus
A5 C5 Eb5 G5 F#5 G5 A5 C5 Eb5

w/Rhy. Fig. 3

Out of the ground, _____

14 14 13 16 16 16 16 20 20 12 11 12 14 14 13 16 16 16

G5 F#5 G5 A5 C5 Eb5 G5 F#5 G5 A5

in - to the sky. _____ Out of the sky, _

16 20 20 12 11 12 14 14 13 16 16 16 16 16 20 20 12 11 12

A5 C5 E♭5 G5 F♯5 G5 A5 C5 E♭5

in - to the dirt. _____

14 14 13 16 16 16 16 20 20 12 10 12 14 14 14 13 16 16 16 16

G5 F♯5 G5 A5 C5 E♭5 G5 F♯5 G5 A5

Out of the ground, _____ in - to the sky. _

16 20 20 12 11 12 14 14 14 13 16 16 16 16 16 21 (0) 12 11 12 12

C5 E♭5 G5 F♯5 G5 A5 C5 E♭5

Out of the sky, _____ trem.

14 14 13 16 16 16 16 16 20 20 12 11 12 14 14 14 13 16

G5 F♯5 G5 A5 A5

in - to the dirt. _____

16 20 20 (0) 12 11 12 12 14 14

Milk It

Words and Music by Kurt Cobain

Tune down 1/2 step

- ① = E♭ ② = B♭
③ = G♭ ④ = D♭
⑤ = A♭ ⑥ = E♭

Intro

Halftime feel ♩ = 68

*N.C.(B♭) (E) (G)

(A♭) (E)

(B♭)

(E) (G)

Gr. 2

mp clean tone

Gr. 1

mp clean tone

* Chords implied by bass.

(B♭) (E) (G) (A♭) (E) (B♭) (E) (G)

(Gr. 2 out)

rake

rake

rake

rake

don't pick

B♭5 E G5 A♭5 E5 B♭5 E G5

Rhy. Fig. 1

Gr. 1

f w/distortion

B \flat 5 E G5 A \flat 5 E5 B \flat 5 E G5

B \flat 5 E G5 A \flat 5 E5 B \flat 5 E G5 A \flat 5 E5 (end Rhy. Fig. 1)

(B \flat) (E) (G) (A \flat) (E) (B \flat) (E) (G) (A \flat) (E) (B \flat) (E) (G) (A \flat) (E)

mp > let ring clean tone

Verse

(B \flat) (E) (G) (A \flat) (E) N.C.(B \flat) (E) (G) (A \flat) (E) (B \flat) (E) (G) (A \flat) (E)

1. I am ____ my own par-a-site. I don't need_a host to live._

(B \flat) (E) (G) (A \flat) (E) (B \flat) (E) (G) (E)

Pre-Chorus
B \flat 5 E G5 A \flat 5 E5
w/Rhy. Fig. 1

We_ feed off_ of each oth-er. We can share our_ en-dor-phins._

B \flat 5 E G5 B \flat E G5 A \flat 5 E5 B \flat 5 E G5 B \flat 5 E G5 A \flat 5 E5 B \flat 5 E G5 A \flat 5 E5

Doll steak, _____ test meat! _____

Chorus

B \flat 5 E G5 N.C.(A \flat 5) E5 B \flat 5 E G5 A \flat 5 E5

Look on the bright side (is) su - i - cide. Lost eye - sight, _ I'm on your side.

Rhy. Fig. 2

9 9 9 9 X 9 9 9 9 X
9 9 9 9 X 9 9 9 9 X
9 9 9 9 X 9 9 9 9 X
6 6 6 7 7 7 7 X 5 5 5 4 2 2 2 2 6 6 6 7 7 7 7 X 5 5 5 4 2 2 2 2

B \flat 5 E G5 A \flat 5 E5 B \flat 5 E G5 A \flat 5 E5

An - gel left wing, right wing, bro - ken wing. _ Lack of i - ron and/ or sleep - ing. _

(end Rhy. Fig. 2)

9 9 9 9 X 9 9 9 9 X
9 9 9 9 X 9 9 9 9 X
9 9 9 9 X 9 9 9 9 X
6 6 6 7 7 7 7 X 5 5 5 4 2 2 2 2 6 6 6 7 7 7 7 X 5 5 5 4 2 2 2 2

Verse

N.C.(B \flat)(E)(G) (A \flat) (E) (B \flat) (E) (G) (A \flat) (E) N.C.(B \flat) (E) (G) (A \flat) (E)

2. I own my _ own pet vi - rus.

mp clean tone

3
2
6 6 6 6 6 6 6 6 0 0 0 0 0 0 0 0

(B \flat) (E) (G) (A \flat) (E) (B \flat) (E) (G) (A \flat) (E) (B \flat) (E) (G) (E)

I get to pet and _ name her. Her milk ____ is my shit. My shit ____ is her milk.

Pre-Chorus

B \flat 5 E G5 A \flat 5 E5 B \flat 5 E G5

B \flat 5 E G5 A \flat 5 E5 B \flat 5 E G5

B \flat 5 E G5 A \flat 5 E5

w/Rhy. Fig. 1

Doll steak, _____ test meat! _____

Chorus

B \flat 5 E G5 A \flat E5

B \flat 5 E G5 A \flat 5 E5

B \flat 5 E G5 A \flat 5 E5

w/Rhy. Fig. 2

Look on the bright side (is) su - i - cide. Lost eye - sight, I'm on your side.

B \flat 5 E G5 A \flat E5

B \flat 5 E G5 A \flat 5 E5

B \flat 5 E G5 A \flat 5 E5

B \flat 5 E G5 A \flat 5 E5

An - gel left wing, right wing, bro - ken wing. Lack of i - ron _ and/ or sleep - ing.

Interlude

N.C.(B \flat) (E) (G)

(A \flat) (E) (B \flat)

(E) (G) (A \flat) (E)

(B \flat) (E) (G)

(A \flat) (E)

(B \flat) (E) (G)

Gr. 2

p clean tone

Gr. 1

mp clean tone

(B \flat) (E) (G) (A \flat) (E) (B \flat) (E) (G) (A \flat) (E)

(B \flat) (E) (G) (A \flat) (E) (B \flat) (E) (G) (A \flat) (E)

(B \flat) (E) (G) (A \flat) (E) **Pre-Chorus** B \flat 5 E G5 A \flat 5 E5

B \flat 5 E G5 B \flat 5 E G5 A \flat 5 E5 B \flat 5 E G5

Doll steak! _____ Mm, test

B \flat 5 E G5 A \flat 5 E5 B \flat 5 E G5 A \flat 5 E5

meat! _____

Chorus

B \flat 5 E G5 A \flat 5 E5 B \flat 5 E G5 A \flat 5 E5

w/Rhy. Fig. 2 (twice)

Look on the bright side (is) su - i - cide. Lost eye - sight, I'm on your side.

B \flat 5 E G5 A \flat 5 E5 B \flat 5 E G5 A \flat 5 E5

An - gel left wing, right wing, bro - ken wing. Lack of i - ron _ and/ or sleep - ing.

B \flat 5 E G5 A \flat 5 E5 B \flat 5 E G5 A \flat 5 E5

Pro - tec - tor of the ken - nel. Ec - to - plas - ma, _ ec - to - skel - e - tal.

B \flat 5 E G5 A \flat 5 E5 B \flat 5 E G5 A \flat 5 E5 G5

O - bit - u - ar - y birth - day. Your scent is still here (in) my place of re - cov - er - y,

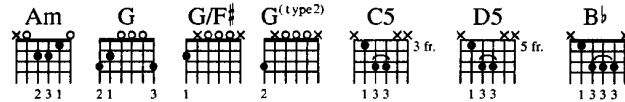
pick scrapes-----
w/stg. noise

Penny Royal Tea

Words and Music by Kurt Cobain

Tune down 1/2 step:

- ① = E \flat ② = B \flat
 ③ = G \flat ④ = D \flat
 ⑤ = A \flat ⑥ = E \flat



Verse

Moderately $\text{♩} = 114$

Rhy. Fig. 1

- B ②
 G ③ open
 D ④

Am

Gtr. 2 (Acous.)

1. I'm on _____ my time _____ with ev - 'ry - one. _____

Gtr. 1

mp let ring (clean tone)

T
A
B

⑥ open

G/F# G (type 2) E Am

I have _____ ver - y bad

T
A
B

Chorus

C

G (end Rhy. Fig. 1)

pos - ture. _____

Gtrs. 1 & 2

Sit and drink _____

f (w/distortion)

T
A
B

* low stgs. only

D B \flat

Pen - ny Roy - al Tea.

C D B \flat

Di - still the life that's in - side of me.

C D

Sit and drink Pen - ny Roy - al

B \flat

Rhy. Fig. 2
C5
Gtr. 2

Tea. I'm a - ne -

Gtr. 1

D5 ⑤ open D B \flat 5 (end Rhy. Fig. 2)

mic roy - al - ty. _____

Verse
w/Rhy. Fig. 1
Am

G

2. Give me a Leo - nard Coh - en af - ter - world, _____

mp (clean tone)

Am

so I _____ can sigh e -

Chorus
C

G

tern - al - ly. _____

f (w/distortion)

Gtrs. 1 & 2 I'm so ti -

The musical score is written for a single melodic line on a treble clef staff. The key signature has one flat (B-flat), and the time signature is 4/4. The lyrics are "I'm a liar and a thief." The melody starts on a whole rest, then moves to G4 (quarter), A4 (quarter), B4 (quarter), and C5 (half). The word "liar" is under the notes A4, B4, and C5. The melody then moves to D5 (quarter), E5 (quarter), and F5 (half). The word "and" is under the notes D5 and E5. The melody then moves to G5 (quarter), A5 (quarter), and B5 (half). The word "thief." is under the notes G5, A5, and B5. The score includes a capo position indicator "C" at the beginning and a key signature change indicator "Bb" at the end. The lyrics are "I'm a liar and a thief." The score includes a capo position indicator "C" at the beginning and a key signature change indicator "Bb" at the end.

[illegible]

Tea. _____ I'm a - ne -

D B \flat

mic roy - al - ty. _____

Interlude

Am

Gr. 1

w/Rhy. Fig. 1

G

Am

G

C
w/Rhy. Fig. 2 (2 times)

D

B \flat

C5

D

B \flat

Verse

Am

* w/Rhy. Fig. 1

3. I'm on warm milk and

* Enter halfway through 3rd bar.

G

Am

lax - a - tives, _ cher - ry fla - vored ant -

Chorus

C

G

a - cids. _

Sit and drink _

Gtrs. 1 & 2

f w/(distortion)

D B \flat

Pen - ny Roy - al Tea.

C5 D B \flat

Di - still the life that's in - side of me.

C D

(I) sit and drink Pen - ny Roy - al

B \flat C

Tea. I'm a - ne -

D B \flat

mic roy - al - ty.

(Gtr. 2 out)

P.M.-----

Outro

Asus2 Am

Gtr. 1

rit.

I'm... I'm...

I'm... I'm... I'm...

mp (clean tone)

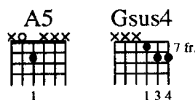
I'm... I'm...

Radio Friendly Unit Shifter

Words and Music by Kurt Cobain

Tune down 1/2 step:

- ① = E \flat ② = B \flat
 ③ = G \flat ④ = D \flat
 ⑤ = A \flat ⑥ = E \flat



Intro

Free time

Gr. 1 N.C.

f w/distortion & Rotovibe

The first system of the guitar intro features a treble clef staff with a 4/4 time signature. The melody consists of eighth notes, with some notes beamed together. The bass staff shows a series of eighth notes with a '1/2' marking above the first note and 'full' markings above subsequent notes. The bass staff also includes a 'T A B' label.

The second system of the guitar intro continues the melody in the treble staff. The bass staff shows a series of eighth notes with 'full' markings above several notes. The bass staff also includes a 'T A B' label.

The third system of the guitar intro continues the melody in the treble staff. The bass staff shows a series of eighth notes with 'full' markings above several notes. The bass staff also includes a 'T A B' label.

In time ♩ = 154
 (Drumstick cue)

The fourth system of the guitar intro continues the melody in the treble staff. The bass staff shows a series of eighth notes with '1/2' markings above several notes. The bass staff also includes a 'T A B' label.

(Band in)

Gr. 2

(15ma)

Harm. (15ma)

Rotovibe off 1/2

* noise -----

Harm.

don't pick

* Sounds whenever pick is let off of stgs.

This system shows the first staff with a treble clef and a key signature of one sharp (F#). It contains a melodic line with a 15th harmonic (15ma) and a rotovibe effect. The second staff is a bass line with a 15th harmonic and a 'don't pick' instruction. The third staff is a bass line with a 15th harmonic and a 'don't pick' instruction. The fourth staff is a bass line with a 15th harmonic and a 'don't pick' instruction. The fifth staff is a bass line with a 15th harmonic and a 'don't pick' instruction. The sixth staff is a bass line with a 15th harmonic and a 'don't pick' instruction.

P.M.-----

P.M.-----

P.M.-----

P.M.

P.M.-----

This system shows the second staff with a treble clef and a key signature of one sharp (F#). It contains a melodic line with a 15th harmonic (15ma) and a 'don't pick' instruction. The second staff is a bass line with a 15th harmonic and a 'don't pick' instruction. The third staff is a bass line with a 15th harmonic and a 'don't pick' instruction. The fourth staff is a bass line with a 15th harmonic and a 'don't pick' instruction. The fifth staff is a bass line with a 15th harmonic and a 'don't pick' instruction. The sixth staff is a bass line with a 15th harmonic and a 'don't pick' instruction.

don't pick

A5 C5 G5 B5 F#5

Gtrs. 1 & 2

This system shows the third staff with a treble clef and a key signature of one sharp (F#). It contains a melodic line with a 15th harmonic (15ma) and a 'don't pick' instruction. The second staff is a bass line with a 15th harmonic and a 'don't pick' instruction. The third staff is a bass line with a 15th harmonic and a 'don't pick' instruction. The fourth staff is a bass line with a 15th harmonic and a 'don't pick' instruction. The fifth staff is a bass line with a 15th harmonic and a 'don't pick' instruction. The sixth staff is a bass line with a 15th harmonic and a 'don't pick' instruction.

A5 C5 G5 B5 F#5

A5 C5 Harm. G5 (15ma)

P.M.-----

Harm.

This system shows the fourth staff with a treble clef and a key signature of one sharp (F#). It contains a melodic line with a 15th harmonic (15ma) and a 'don't pick' instruction. The second staff is a bass line with a 15th harmonic and a 'don't pick' instruction. The third staff is a bass line with a 15th harmonic and a 'don't pick' instruction. The fourth staff is a bass line with a 15th harmonic and a 'don't pick' instruction. The fifth staff is a bass line with a 15th harmonic and a 'don't pick' instruction. The sixth staff is a bass line with a 15th harmonic and a 'don't pick' instruction.

B5 F#5 A5 C5 G5 B5 F#5

This system shows the fifth staff with a treble clef and a key signature of one sharp (F#). It contains a melodic line with a 15th harmonic (15ma) and a 'don't pick' instruction. The second staff is a bass line with a 15th harmonic and a 'don't pick' instruction. The third staff is a bass line with a 15th harmonic and a 'don't pick' instruction. The fourth staff is a bass line with a 15th harmonic and a 'don't pick' instruction. The fifth staff is a bass line with a 15th harmonic and a 'don't pick' instruction. The sixth staff is a bass line with a 15th harmonic and a 'don't pick' instruction.

Verse

A5 (4) open Gsus4

Gtr. 2 let ring

Gtr. 1

1. Use just once and de - stroy. In - va - sion of

* w/signal noise ...

* feedback & hiss from effects.

don't pick

our pi - ra - cy. Af - ter - birth of a na -

Fdbk.

Fdbk.

13
14
14
0

pitch: E

Mic. Fdbk.

tion. Starve with - out your skel - e - ton key. I love you for

A.H.
(15ma)

Rotovibe on A.H.

full full full full

w/signal noise

(0) (4) (4) (4) (4)

The musical score is written on two staves. The top staff contains the melody with lyrics underneath: "___ what I ___ am not. ___ I do not want ___ what I ___ have got. ___". Above the first staff, there are four 'x' marks and a sequence of notes: a quarter note, an eighth note, a quarter note, and a half note. The bottom staff shows the harmonic structure with various notes and rests. A dashed line labeled "semi-harm." is positioned between the two staves. Below the bottom staff, there are five curved lines representing harmonic progression, labeled "full", "full", "1/2", "1/2", "1/2", and "full". At the end of each curve is a number in parentheses: (4), (4), (4), (11), (11), (11), and (11).

③ 8fr.
E_b

grad. bend $\frac{1}{2}$

(A) blan - ket ac - ne'd with cig - a - rette burns. Speak at once

full

(11) (11) (11) (11) (11) (11) (11) 11

don't pick (6) 12fr. E

Chorus
A5 C5 G5 B5 F#5

while tak - in' turns. What is wrong with me?

Harm. Gtr. 1 & 2

full Rotovibe off Harm.

(11) (11) 12 0 0 0 7 7 0 0 5 5 5 5 4 4 4 4 2 2 0 4 0 0 0

[illegible]

B5 F#5 A5 C5 G5 B5 F#5

What is what I need?

Verse

Gtr. 2 A5 *Gsus4

2. (This has) no - thin' to do with what you think, if you ev -

Gtr. 1

* Let open A stg. ring.

① open ② 12fr.
E B

er think at all. Bi - pol - ar op - po - sites at - tract.

A.H. (15ma)

w/signal noise Rotovibe on

A.H. full full full

Mic. Fdbk.

All of a sud - den my wa - ter broke. I love you for

semi-harm. 1/2 1/2 1/2 full full 1/2

what I am not. I do not want what I have got.

The first system of music features a vocal melody line with lyrics "what I am not. I do not want what I have got." The guitar accompaniment consists of a series of chords and single notes. Fretboard diagrams are provided for the guitar, showing fingerings for various chords and single notes, with some diagrams indicating a 1/2 fret bend or a full fret bend.

A blan - ket ac - ne'd with cig - a - rette burns. Speak at once

The second system of music continues the vocal melody with lyrics "A blan - ket ac - ne'd with cig - a - rette burns. Speak at once". The guitar accompaniment includes a mix of chords and single notes. Fretboard diagrams show fingerings for the guitar, with some diagrams indicating a 1/2 fret bend or a full fret bend.

Chorus
A5 C5 G5 B5 F#5

while tak - ing turns. What is wrong with me?

Grts. 1 & 2

don't pick Rotovibe off P.M.

The chorus section begins with the lyrics "while tak - ing turns. What is wrong with me?". The guitar accompaniment features a series of chords (A5, C5, G5, B5, F#5) and single notes. Fretboard diagrams show fingerings for the guitar, with some diagrams indicating a 1/2 fret bend or a full fret bend. The section is marked "Grts. 1 & 2" and "P.M.".

A5 C5 G5 B5 F#5 A5 C5 G5

What is what I need?

P.M.

The final system of music continues the vocal melody with lyrics "What is what I need?". The guitar accompaniment includes a series of chords (A5, C5, G5, B5, F#5) and single notes. Fretboard diagrams show fingerings for the guitar, with some diagrams indicating a 1/2 fret bend or a full fret bend. The section is marked "P.M.".

B5 F#5 A5 C5 G5 B5 F#5

What do I think _ I think? _

P.M. --- 4

Bridge

C5 E5 A5

Hate your en - e - mies, _

* ----- 4

* Intended E5 Chord (Gtr. 1 only)

G5 C5 E

(and) save, _ save _ your friends. _

A5 G5 C5

Find, _ find _

E A5 G5

your place. Speak,

C5 E A5 C5 G5

Chorus

speak the truth.

B5 F#5 A5 C5 G5 B5 F#5

What is what I need? What is wrong with me?

A5 C5 G5 B5 F#5 A5 C5 G5

What is what I need?

B5

F#5

A5
Gtr. 2

What do I think _____ I think? _____

Gtr. 1

let ring

① 8fr.

C

let ring

pick
scrape

Rotovibe on
w/signal noise

* w/feedback

Verse

3. Use just once _____ and _____ de - stroy _____ (In) - va - sion of _____

B5 F#5 A5 C5 G5 B5 F#5

What do I think _____ I think? _____ And what is wrong _____ with me? _____

P.M. - - - 4

A5 C5 G5 B5 F#5 A5 C5 G5

_____ What is what _____ I need? _____

B5 F#5 A5 C5 G5 B5 F#5

What is what _____ I need? _____ What do I think _____ I think? _____

Outro

Gtr. 2

Gtr. 1 (15ma)

noise - - - - - 4

* pick scrapes (low stgs.)

Rotovibe on

full (13) full (19) full (12) full (19) full (12) full (14) full (14) full (14) full (14) full (14)

** Push stg. into pickup.

pick scrape

1/2 full (18) full (17) full (18) full (17) full (18) full (17) full (16) full (16)

full (16) full (16) hold bend (16) full (16) hold bend (16) full (16) hold bend (16) full (16) don't pick (2) full (2) full (2)

1/2 -2 -1 1/2 -2 -1 1/2 -2 1/2 -2 -2 1/2 -2

* Bend stg. behind nut, then detune as indicated.

-3 -2 1/2 -3 -2 1/2 -3 -2 1/2 -3 -2 1/2 -3

90

The image shows a musical score for the song "The Rose Tree". It consists of two staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The melody is written in a simple, folk-like style. The bottom staff is a bass clef with a key signature of one sharp (F#) and a 2/4 time signature. The bass line is written in a simple, folk-like style. The lyrics "The Rose Tree" are written below the bass staff. The score is for a single melodic line, likely for a voice or a simple instrument like a flute or violin.

7

6 7 6 5 6 6 16

17 15 16 17 17 17

17 17 (17)

7 10

* Occassionally jam stg. into pickup (next 8 bars).

The image shows a musical score for the song "The Wind" by George Gershwin. It features a guitar part and a vocal line. The guitar part is written on a single staff with a key signature of one sharp (F#) and a 4/4 time signature. The melody is written on a single staff, and the fretboard diagram below it shows the fret positions for the notes. The vocal line is written on a single staff with lyrics. The score includes a key signature of one sharp (F#) and a 4/4 time signature. The guitar part includes a melody on a single staff and a fretboard diagram below. The vocal line is on a single staff with lyrics. The score is in 4/4 time and includes a key signature of one sharp (F#).

Pitch: D

1/2

20 17 10 (16) 17 17 15 14 7 0

1/2

1/2

15 (15) 0 11 11 10 0 15 (15) 17 18 18 17 17 17 17 18 15 14 14 17 19 17

1/2

1/2 full hold bend

17 17 17 17 17 10 15 14 0 4 0 7 5 (5) w/signal noise

8vb

Free time N.C. ***

p

slack -3 1/2

* Detune stg. till it slackens and rattles against fretboard.

** Push stg. into pickup.

*** Gtr. 2 randomly jams stgs. into pickup.

1/2 full full full full 1/2

0 3 (3) 4 (4) (4) (4) (4) (4)

(Bass continues)

Words and Music by
Kurt Cobain

① = E♭ ② = B♭
③ = G♭ ④ = D♭
⑤ = A♭ ⑥ = E♭

Fast Rock ♩ = 172

N.C.

(Spoken:) Moderate rock . . .

Gr. 1 N.C. (Spoken:) Moderate rock ...

f *switch on distortion box pick scrapes -----

** Gr. 2

pp

T A B

20 21 20 21 21 21 20 21 21 20 21 21

**** 1st 5 meas. are actually created by plucking stgs. behind the nut.**

* w/signal noise

** Jam sig. info pickup.

Musical score for "The Sound of Silence" by Simon & Garfunkel. The score is written for guitar, piano, and voice. The guitar part features a complex arrangement of chords and arpeggios, including a prominent F#5 and A#5. The piano part provides harmonic support with chords and arpeggios. The voice part includes lyrics and a melodic line. The score is marked with "Fdbk." (Feedback) and "w/distortion".

F#5 A#5 B5 G5 F#5 A#5

B5 G5 Verse F#5 A#5 B5 G5

Rhy. Fig. 1

F#5 A#5 B5 G5 F#5 A#5

B5 G5 F#5 A#5 B5 G5

(end Rhy. Fig. 1)

Chorus

F#5 N.C.

F#5 N.C.

F#5 N.C.

F#5 N.C.

F#5 N.C.

F#5 N.C.

F#5 N.C.

F#5 N.C.

Verse

F#5

A#5

B5

G5

F#5

A#5

w/Rhy. Fig. 1

F#5 N.C.

F#5 N.C.

F#5 N.C.

F#5 N.C.

F#5 N.C.

F#5 N.C.

F#5 N.C.

Verse

F#5

A#5

B5

G5

F#5

A#5

w/Rhy. Fig. 1 (twice)

B5 G5 F#5 A#5 B5 G5 F#5 A#5

B5 G5 F#5 A#5 B5 G5 F#5 A#5

B5 G5 F#5 A#5 B5 G5 F#5 A#5 B5 G5

Free time
F#5

Gtr. 2

Fdbk. Mic. Fdbk. (8va)

pick scrapes over fretboard -
w/signal noise

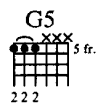
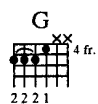
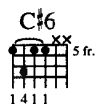
full 1/2 hold bend don't pick

All Apologies

Words and Music by Kurt Cobain

Tune down:

- ① = E \flat ② = B \flat
 ③ = G \flat ④ = D \flat
 ⑤ = A \flat ⑥ = D \flat



Intro

Moderately ♩ = 112

* D
Gtr. 1

mf let ring
clean tone

T
A
B

9 9 10 9 10 12 12 10 9 0 0 10 9 10 12 12 10 9 0 9 10 0 10 12 12 10 9

* D represents overall tonality.

11 11 9 12 9 10 9 10 12 12 10 9 0 9 10 9 10 12 12 10 9

Verse

D

1. What else should I be? _

9 10 9 10 12 12 10 9 11 11 9 12 9 10 9 10 12 12 10 9

Harm. All a - pol - o - gies. _

Harm.

12 10 9 9 10 9 10 12 12 10 9 9 10 9 10 12 12 10 9

What else should I say? ____ Ev - 'ry - one ____ is gay. _

cello arr. for gtr.

mf

Fingerings: 5, 7, 5, 7

Diagram: 0 9 10 9 10 12 12 10 9 | 0 9 10 9 10 12 12 10 9 | 0 9 10 9 10 12 12 10 9

What else could I write? ____

Harm.

Harm.

Fingerings: (7), 5, 7

Diagram: 0 9 10 9 10 12 12 10 9 | 0 9 10 9 10 12 12 10 9 | 0 9 10 9 10 12 12 10 9

I don't have ____ the right. ____ (tacet) What else should I be? _

Fingerings: 5, 7

Diagram: 0 9 10 9 10 12 12 10 9 | 0 9 10 9 10 12 12 10 9 | 0 9 10 9 10 12 12 10 9

Verse

D

2. I wish I was like you, ___ eas - i - ly ___ a - mused. _

mf clean tone

___ Find my nest of salt. ___

Ev - 'ry - thing ___ is my fault. ___ I'll take all the blame, _

cello arr. for gtr.

mf

Harm.

Harm.

a - qua sea - foam shame. _ Sun - burn, (with) freez - er - burn. _

Chok - ing on _ the ash - es of her en - e - my. (tacet)

Bridge G5

In the sun, _ in the sun _ I feel _ as one. _

Gtr. 1
f w/distortion

_____ In the sun, _____ in the sun... _____

The first system of music includes a vocal line with lyrics, a piano accompaniment with chords, and a bass line with fingerings. The lyrics are "In the sun, in the sun...".

A5

Mar - ried, _____ mar - ried, _____

A.H.
(8va)

A.H.

The second system of music includes a vocal line with lyrics, a piano accompaniment with chords, and a bass line with fingerings. The lyrics are "Mar - ried, mar - ried,". The system is marked with "A5", "A.H. (8va)", and "A.H.".

mar - ried, _____ bur - ried, _____ yeah, yeah, yeah, yeah. _____

D

The third system of music includes a vocal line with lyrics, a piano accompaniment with chords, and a bass line with fingerings. The lyrics are "mar - ried, bur - ried, yeah, yeah, yeah, yeah.". The system is marked with "D".

Chorus

Harm.

Harm.

The chorus section of the music includes a vocal line, a piano accompaniment with chords, and a bass line with fingerings. The system is marked with "Chorus" and "Harm.".

All in all _____ is all _____ we all... _____ All in all _____ is all _____

Harm.
Harm.

The first system of music consists of a vocal line and a guitar line. The vocal line is in treble clef with a key signature of one sharp (F#). The lyrics are "All in all _____ is all _____ we all... _____ All in all _____ is all _____". The guitar line is in treble clef with a key signature of one sharp. It features a series of fret numbers: 9, 9, 10, 9, 10, 12, 12, 10, 9, 0, 0, 10, 9, 10, 12, 12, 10, 9, 0, 9, 10, 0, 10, 12, 12, 10, 9.

_____ we all _____ are. All in all _____ is all _____ we all... _____

The second system of music consists of a vocal line and a guitar line. The vocal line is in treble clef with a key signature of one sharp. The lyrics are "_____ we all _____ are. All in all _____ is all _____ we all... _____". The guitar line is in treble clef with a key signature of one sharp. It features a series of fret numbers: 11, 11, 9, 12, 9, 9, 10, 9, 10, 12, 12, 10, 9, 0, 9, 10, 9, 10, 12, 12, 10, 9, 0, 9, 10, 9, 10, 12, 12, 10, 9.

All in all _____ is all _____ we all... _____ All in all _____ is all _____

The third system of music consists of a vocal line and a guitar line. The vocal line is in treble clef with a key signature of one sharp. The lyrics are "All in all _____ is all _____ we all... _____ All in all _____ is all _____". The guitar line is in treble clef with a key signature of one sharp. It features a series of fret numbers: 9, 10, 9, 10, 12, 12, 10, 9, 0, 9, 10, 0, 11, 11, 9, 12, 9, 9, 10, 0, 10, 12, 12, 10, 9, 0, 9, 10, 0, 10, 12, 12, 10, 9.

_____ we all... _____ All in all _____ is all _____ we all _____ are.

Harm.
Harm.

Harm.
Harm.

The fourth system of music consists of a vocal line and a guitar line. The vocal line is in treble clef with a key signature of one sharp. The lyrics are "_____ we all... _____ All in all _____ is all _____ we all _____ are.". The guitar line is in treble clef with a key signature of one sharp. It features a series of fret numbers: 10, 12, 12, 10, 9, 0, 0, 0, 9, 10, 0, 10, 12, 12, 10, 9, 0, 9, 10, 9, 10, 12, 12, 10, 9, 0, 9, 10, 9, 10, 12, 12, 10, 9.

All in all _____ is all _____ we all _____ are. All in all _____ is all _____

_____ we all... _____ All in all _____ is all _____ we all _____ are. All in all _____ is all _____

The musical score consists of a vocal line and a piano accompaniment. The vocal line is written on a single staff with a treble clef and a key signature of one sharp (F#). The lyrics are placed below the vocal line. The piano accompaniment is written on two staves, with the right hand on the top staff and the left hand on the bottom staff. The right hand part features a melody with eighth and quarter notes, while the left hand part provides a harmonic accompaniment with chords and single notes.

we all are. All in all is all we all are. All in all is all

Fdbk.
(8va)

Fdbk.

(g) (b) (b)

pitch: A

we all are. All in all is all we all are. All in all is all

* Let harmonic overtones ring

we all are. All in all is all we all are.

Fdbk. (8va) Harm. (8va)

Fdbk. * Harm.

(0) (0) 1.8 1.8 1.8 3 1.8 0

pitch: A * Let open stg. sound.

All in all is all we all... All in all is all

* Harm. Harm. Fdbk. (8va)

* Harm. Harm. Fdbk.

(0) 0 0 0 0 3 12 0 (0)

pitch: A

we all are. All in all is all we all are. All in all is all

* (15ma)

(0) (0) (0)

pitches: C C A

* signal noise

we all are. All in all is all we all are. All in all is all we all are.

* (15ma)

0 (0)

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 • **Rape Me • Frances Farmer Will Have Her Revenge On**
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U.S. \$19.95
 ISBN 0-7935-3141-1



HL00694913



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